

Ferst Steps

Curriculum based study guide

Welcome to Ferst Steps, one of a series of performance guides published by the Ferst Center for the Arts at Georgia Tech. The study guide is intended to assist teachers in preparing their students for the DanceBrazil workshop. This guide will serve as a starting point to connect standard-based curriculum such as Social Studies, and Foreign Language to an exciting hands-on learning event. This will help arouse students' interest as well as assist the teacher in connecting the curriculum with the everyday world.

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DanceBrazil workshop



Thursday, January 18, 2007
Centennial Place Elementary School
531 Luckie Street
Atlanta, Georgia
9:30a.m.

DanceBrazil: Just The Facts

- In 1977 **DanceBrazil** was founded by Jelon Vieira after evolving from grass-roots workshops at the Clark Center for the Arts in NYC.
- Alvin Ailey joined the board of directors in 1980 and helped focus the objectives of **DanceBrazil**, emphasizing the company's ability to speak to a broad North American community.
- Soon after, the Capoeira Foundation was founded to undertake the long-range goal of spreading an Afro-Brazilian cultural message through its educational, presenting, and producing activities. Within a few years DanceBrazil premiered at Lincoln Center's Avery Fisher Hall.
- In 1985 **DanceBrazil** premiered *Orfeo Negro* at the Riverside Dance Festival to critical and popular acclaim; the piece established the company's movement aesthetic - one fusing traditional Afro-Brazilian and modern dance.
- PBS's *Alive from Off Center* commissioned and premiered nation-wide *Aurora* by Jelon Vieira and Nem Brito in 1988. Since then the company has continued to tour throughout the U.S. and internationally.

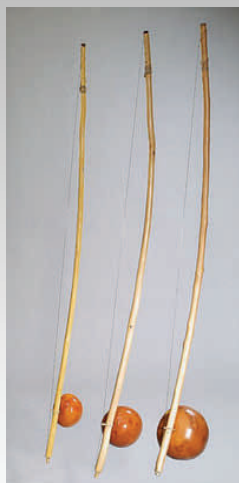
Meet the founder: Jelon Vieira

- Jelon Vieira is the Founder and Artistic Director of The Capoeira Foundation and DanceBrazil.
- He and the late Lorenil Machado were the first artists to bring traditional Afro-Brazilian dance and Capoeira to the United States, in 1975.
- DanceBrazil made its premiere at Lincoln Center's Avery Fisher Hall, in New York, NY.
- In 1985 **DanceBrazil** premiered *Orfeo Negro* at the Riverside Dance Festival to critical and popular acclaim; the piece established the company's movement aesthetic - one fusing traditional Afro-Brazilian and modern dance.
- For over twenty-five years Vieira has guided DanceBrazil through breathtaking performances throughout the United States, including performances at Spoleto USA, the Kennedy Center and Lincoln Center. The company has also toured in Europe, Asia and Brazil.
- In 1999, CityLore, a New York City community organization, inducted Vieira into its Hall of Fame for lifetime contribution.
- In addition to his solo performances and works for DanceBrazil, Vieira's choreographic credits include the films *Brenda Starr*, *Rooftops*, and *Boomerang*. For Times Square 2000, the globally televised, multinational 24-hour dance marathon in New York City, Vieira was chosen to create the only Brazilian performance. He has taught Capoeira to the soccer great Pele and American movie stars Wesley Snipes and Eddie Murphy. Snipes, a martial arts expert, recognized Vieira as one of "The Masters of the Martial Arts of the 20th Century".
- He has been a guest master teacher at Yale University, Oberlin College, Columbia University, Princeton University, Stanford University, among others. In 2000, he was the Bacardi Distinguished Visiting Eminent Scholar at the University of Florida at Gainesville.
- In 2000, Vieira was recognized by the Brazilian Cultural Center in New York City as the Pioneer of Capoeira in the United States.
- When at home in Brazil, Vieira teaches children and young adults in his home community of Boca do Rio, using Capoeira to build self-esteem, to instill self-discipline, and to raise social consciousness while helping his students become a vital part of their own community.

Traditional Brazilian Movement Forms

Capoeira is a Brazilian martial art dance created by enslaved Africans brought to Brazil from Angola over 500 years ago as a means of self-protection and as a way to fight for their freedom. Many believe that the martial art was disguised as dance in order to practice openly in front of the slave owners. The effectiveness of Capoeira was demonstrated when numerous slaves escaped from captivity, in the late 18th century, and set up independent armies in the hills. The Dutch and Portuguese soldiers, despite vast superiority in numbers and arms, were unable to defeat the Capoeiristas for many years. Today Capoeira is widely known and played, and is second only to soccer, as the Brazilian sport/art. Capoeira is played in a **roda** with the **Mestre** directing the rhythm on his **berimbau**. The berimbau dictates to the Capoeiristas the type of **jogo**

(game) which will be played. Technique and strategy are the key elements to playing a good game. Capoeira has two main styles, known as "regional" and "Angola."



Three Berimbaus



SAMBA DA RODA, is a dance of joy and celebration, is the national dance of Brazil. This piece is based upon the Samba da Roda which is danced throughout the year – not just during Carnival – in Bahia, Brazil's most African-influenced region. The young men and women court each other in this sensuous dance: the men through their deft foot-work and the women through their carefree hip-swinging that is characteristic of Samba.

MACULELÉ

(Pronounced: mah-koo-leh-LEH) is a dance which originated in the sugar cane fields of Bahia, the center of the African culture in Brazil. As a diversion from arduous work, the slaves created a dance using their machetes and the sugar cane they harvested. The men would dance within a **roda**, or circle, to show off their physical ability and courage. The women would sing traditional African chants and improvise songs in the language of their new homeland.



A sit-down **roda** held in a capoeira academy.

Words to know:

Roda (pronounced approximately as *haw-da*) – meaning "wheel" or, more appropriately in this case, "circle".

Mestre—Master

Berimbau –is a single-string percussion instrument, a musical bow, from Brazil.

Jogo—Game

Things to Know...

Capoeira Angola is considered to be the original form of capoeira and is often characterized by deeply held traditions, slower, sneakier movements played closer to the ground and with the players playing their games in closer proximity to each other than in regional.

Capoeira Regional is a newer and more martially-oriented game. The regional style is most often composed of fast and athletic play.

The Workshop: What To Expect

The DanceBrazil workshop will be fun and enjoyable for everyone. Students will be introduced to a rich variety of contemporary and traditional Brazilian art forms: Afro-Brazilian dance, including dances of the maculelê, and, the samba; the Brazilian dance/martial art form of Capoeira; percussion and rhythm.

The workshop is your chance to ask anything you'd like to know about the dancers, and their art form.

You might want to ask the Dancers:

How old were each of the dancers when they started dancing?

What other dances do they like?

Do they all live in Brazil? If not, where do they live?



Ask Mr. Vieira:

Who was his Mestre?

How does he pick the dancers for DanceBrazil?

Of the pioneer modern dancers, who was his biggest influence?

What inspires him to choreograph a dance?

Remember...

Participating in the workshop is different from watching a movie or television program. The dancers will be in the same room as you, and any unexpected noise or movement in the audience makes it difficult for the dancers to concentrate. To do their best, the dancers need you to watch and listen closely. Your classmates and teachers depend on your quiet attention so they can watch and listen closely.

Georgia Performance

Standards

Instructional

Objectives

Students will:

- Understand the characteristics and uses of maps, globes, and other geographic tools and technologies
- Research and write about Brazil, its culture, and language
- Learn and understand a variety of Portuguese, Spanish and English phrases

To Learn More about :

DanceBrazil

www.dancebrazil.org

Capoeira

en.wikipedia.org/wiki/Capoeira

www.ithaca.edu/capoeira/pages/history.html

Read:

Almeida B. (1986). *Capoeira, a Brazilian Art Form: History, Philosophy, and Practice* (2nd ed.). North Atlantic Books.

Nestor Capoeira. (2003). *The Little Capoeira Book* (Revised ed.). North Atlantic Books.

Brazil: Facts & Figures

- **Brazil**, officially the Federative Republic of Brazil, is the largest and most populous country in South America, covering almost one-half of the continent and the fifth largest in the world in both area and population. Spanning a vast area between central South America and the Atlantic Ocean, it is the easternmost country of America and borders every other South American country other than Ecuador and Chile.



- Portuguese is the only official language of Brazil. It is spoken by nearly the entire population and is virtually the only language used in schools, newspapers, radio, TV and for all business and administrative purposes. Moreover, Brazil is the only Portuguese-speaking nation in the Americas, making the language an important part of Brazilian national identity.
- Brazil's population is very diverse, comprising many races and ethnic groups. In general, Brazilians are descended from four sources of migration:

Amerindians, Brazil's indigenous population, descended from human groups that migrated from Siberia across the Bering Strait around 9000 BC.



Indigenous people of Brazil

Portuguese colonists and settlers, arriving from 1500 onward.

African slaves brought to the country from 1530 until the end of the slave trade in 1850.

Diverse groups of **immigrants** from **Europe, Asia** and the **Middle East** arriving in Brazil during the late nineteenth and early twentieth centuries.

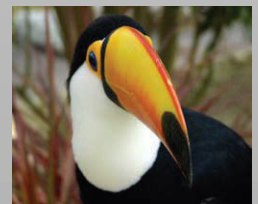
- The country's Roman Catholic population is the single largest of any country in the world.
- Brazil is one single land mass except for a very small number of islands

- The Equator passes through the north of Brazil near Macapa
- The Tropic of Capricorn passes through the country near São Paulo Brazil has almost 5,000 miles of coastline on the Atlantic Ocean
- Brazil has one of the most extensive river systems in the world. The two most important rivers in this system are the Amazon, the second longest river in the world, and the São Francisco, the largest river completely within Brazil's borders
- Brazil has five climatic regions:
 - Equatorial
 - Tropical
 - Semi-Arid
 - Highland Tropical
 - Subtropical
- Most of Brazil has moderate rainfall, about 40 to 60 inches a year, with most of it falling in the summer months, between December and April in the Southern Hemisphere
- Brazil has enough identified deposits of iron ore to supply the world demand for the next 500 years

In addition to this large supply of iron, Brazil has mineral reserves of:

Manganese	Bauxite
Zirconium	Nickel
Uranium	Thorium
Potassium	Phosphate
Tungsten	Cassiterite
Lead	Graphite
Chrome	Gold

- Brazil produces 90% of the world's supply of gem diamonds, aquamarines, topazes, amethysts, tourmalines, and emeralds
- The Amazon rain forest contains the largest single reserve of biological reserves in the world, estimated to be between 15-30% of all the species on the planet.
- **Brasília** - Capital of Brazil.
- **São Paulo** - Founded by Jesuits in 1554. Today it's a major industrial and financial center.
- **Rio de Janeiro** - Formerly the capital of the country. It's the second largest city and a major cultural capital. Also known for its world-famous beaches.
- **Salvador** - Was the first major port and also the capital of colonial Brazil for almost two centuries. More than anywhere else in the country, the African influence on the Brazilian culture is readily visible here.



The Toco Toucan is a typical animal of the Brazilian rain forests.

Activity Page: Write A Short Report

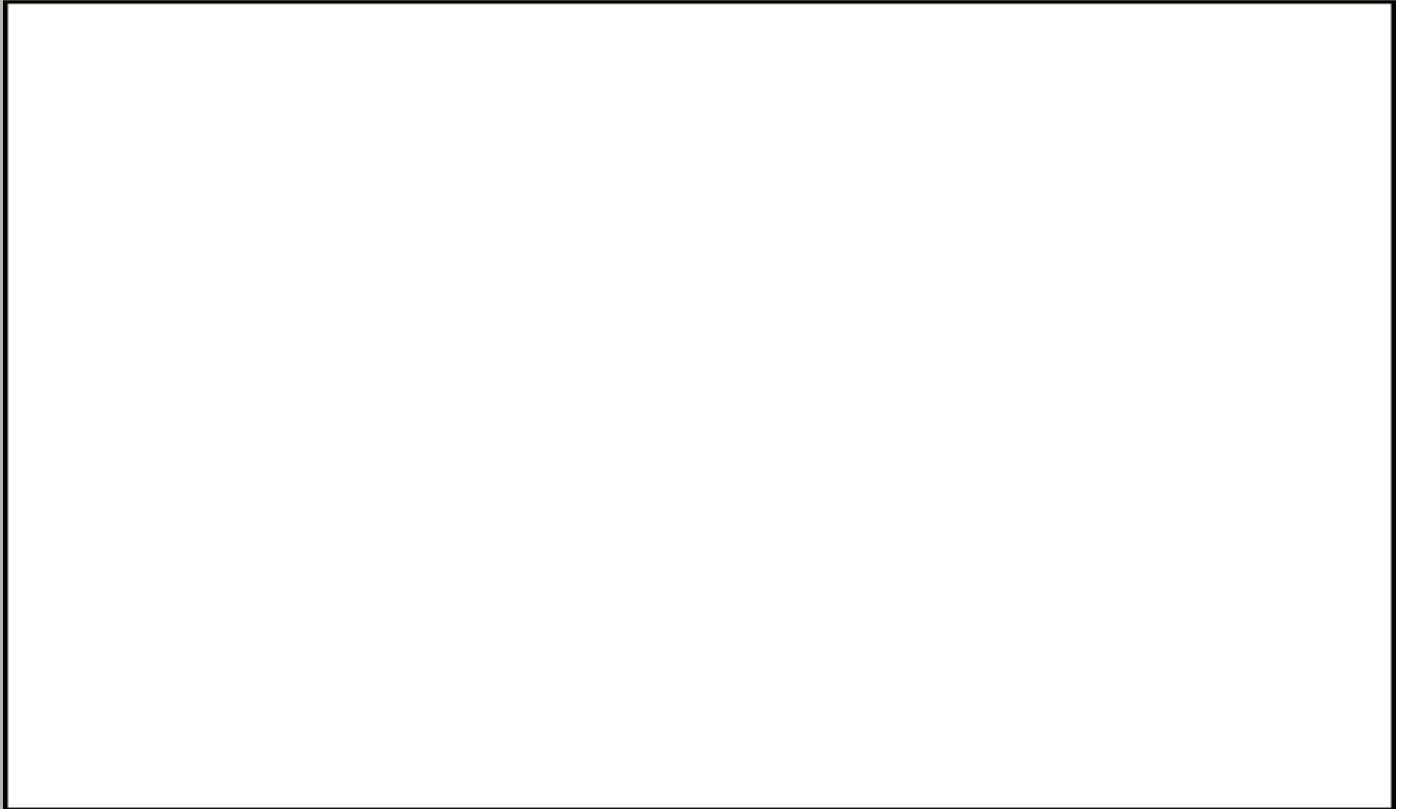
Country _____

Name: _____

Draw the map and flag of the country, and write facts about it.

After the DanceBrazil workshop using your study guide, the library and online research write a short report on Brazil. Include in your report a map of the country, a drawing of the country's flag, write the country's continent, capital city, area, population, name of currency, languages, climate, type of government, and major industries.

Map (include major cities, bodies of water, bordering countries, and landforms)



Facts

Locate country on world map

Continent -

Capital City -

Area -

Population -

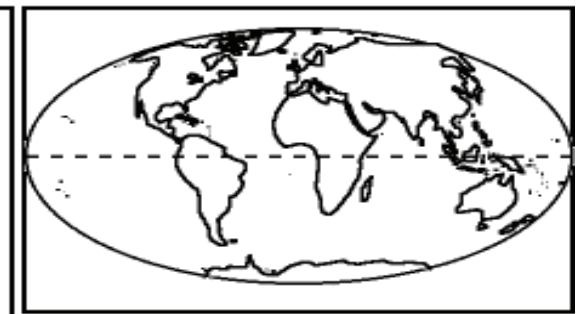
Name of currency -

Language(s) -

Climate -

Type of government -

Major industries -



Flag



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Activity Page: English-Portuguese-Spanish

We almost always think of Spanish as *the* language of Latin America. In fact, almost half of the population of Latin America lives in Brazil and speaks Portuguese as a first tongue. Brazil was a Portuguese colony until 1821 and was largely settled and ruled by Portuguese, whose language is still the official language. In class with your classmate or after school with your friends explore with the language of Brazil.

COMMON PORTUGUESE PHRASES:

Portuguese has some of the same sounds as Spanish, but there are also some big differences. The guide below will help you: Practice these phrases in class. Are they difficult to pronounce? Why? Do you know what an accent is? Do you have one when you say these words?

A1ô	(a-LO)	Hello!
Bom dia	(bon <u>ll</u> -a)	Good morning.
Como vai?	(CO-mu <u>vai</u>)	How are you?
Obrigado	(o-bri- <u>GA</u> -du)	Thank you.
Até logo	(a-TE LAW-gu)	See you later.
Eu te amo	(eu <u>chi</u> A-mu)	I love you.

COMPARING PORTUGUESE, SPANISH, AND ENGLISH

Some words are very different in these three languages. For example:

<u>English</u>	<u>Portuguese</u>	<u>Spanish</u>
pineapple	abacaxi	piña
bowl	tigela	recipiente

But since Portuguese, Spanish and English all have at least some words that came originally from Latin, many words are similar:

fruit	fruta	fruta
dictionary	dicionário	diccionario

Some words are similar because they originated in the native languages of Latin America and spread around the world:

potato	batata	patata
jaguar	jaguar	jaguar
chocolate	chocolate	chocolate

Look at this list of similar words. Remember that they all started with the same word in Latin. As time passed each language slowly changed the words. Can you see any pattern, or rules for these changes?

<u>English</u>	<u>Portuguese</u>	<u>Spanish</u>
nation	nação	nación
attention	atenção	atención
station	estação	estación
spirit	espírito	espíritu
skeleton	esqueleto	esqueleto
bandit	bandido	bandido
cabin	cabana	cabaña

Can you write these English words in Portuguese?

Pineapple _____

Cabin _____

Fruit _____

Mountain _____

Do you know what these Portuguese phrases mean?

A1ô _____

Eu te amo _____

Como vai? _____

About the Ferst Center

The Ferst Center for the Arts, located in the heart of the Georgia Tech campus, was conceived as a brilliant showcase for the presentation of concerts, recitals, lectures, dance, film and theater. This state-of-the-art facility housing an intimate 1,155 seat auditorium featuring a proscenium stage, orchestra pit, and theatrical lighting and sound systems, is designed to provide a wealth of diverse and enriching opportunities for both the Georgia Tech and the greater Atlanta community.

The Ferst Center programs an outstanding season of music, theatre, dance, and opera performances from September to May. The wide selection of musical genres includes jazz, classical, blues, bluegrass, folk, and pop. In addition, the center is home to several Atlanta performing arts companies that present all or most of their season at the Ferst: the Atlanta Lyric Theatre, Ballethnic Dance Company, and the Atlanta Gay Men's Chorus. The Georgia Tech Music Department performs several concerts at the Ferst Center throughout the year. DramaTech, the campus theatre group that has its own performance space, performs one show at the Ferst Center each spring. The Ferst Center is available for rental, and performances by student or community organizations are often available to the public.

The Center for the Arts officially opened its doors on Monday, April 13, 1992, with a dedication performance by world-renowned pianist, Andre Watts. Since then, it has hosted an annual season of world-class performances by such artists as Itzhak Perlman, Marcel Marceau and Wynton Marsalis, as well as the 1992 Vice-Presidential debate and the Secretaries of Defense roundtable. The Ferst Center is also host to several local performing arts organizations including Atlanta Lyric Theatre Company, Ballethnic and the Atlanta Ballet. During the 1996 Olympic Games, the Ferst Center enjoyed a visit from President Clinton while playing host to the world as part of the 1996 Olympic Village.

The idea for the Center for the Arts became a reality when the Callaway Foundation donated \$3.75 million of the necessary \$7.5 million needed for the project and successfully challenged the State of Georgia to match the donation. Other funding has been provided by corporate and private gifts and a commitment to establish a Center for the Arts endowment fund. Originally named the Georgia Tech Theatre for the Arts, the Center was renamed in memory of alumnus Robert Ferst, a man who gave his time, talents, financial support and heart to his alma mater.

The Center for the Arts became truly a center for the arts with the addition of the Richards and Westbrook Galleries. Through the generosity of the Richards and Westbrook families, the Ferst Center hosts not only the best in performing arts, but visual arts as well. Presenting a broad spectrum of artists, the Richards and Westbrook Galleries feature local artist exhibits that combine fine art and technology.

The Ferst Center for the Arts serves as a shining example of Georgia Tech's dedication to a holistic educational experience and excellence both on campus and in the community. As the Ferst Center continues on its mission to supplement and compliment the institute's goals, it will endeavor to develop strong, productive links with local and international artistic, corporate, cultural and educational communities.

The Ferst Center for the Arts

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Chairman

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Director

Virginia Sheppard
Arts Education Coordinator

Kathryn Colegrove

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2006 – 2007

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Alison Shelton
Principal

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of Technology

G. Wayne Clough
President

349 Ferst Drive, NW
Atlanta, GA

30332-0468

Ph: 404-894-2787
Fax: 404-894-9864

Box Office:
404-894-9600

